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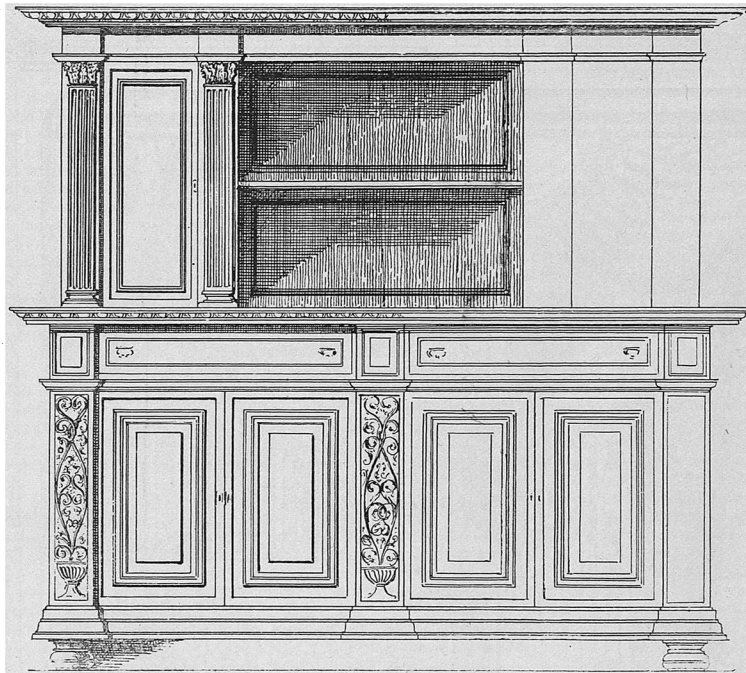
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## THE DECORATOR AND FURNISHER.

with hangings of a plain fabric of olive wood with a design or tracing of scrolls in neutral shades of orange and blue. This room was evidently planned for rest and comfort, which appears to have been incorporated in the large leather divan and chairs in which one fairly sinks away when reclining in them. The table which is in the center of the room is of old oak, carved in relief, and mounted with bands of chased metal. Beneath the table is a footing made of the skin of a Siberian wolverine with head and claws intact. The walls are of an olive tint, mounted with a bold frieze of orange and blue, which in harmony with the red leather covering help to complete a room, warm and rich in effect.

The room on the rear is Mr. Grant's. The walls are hung in high coral tones, which create a pleasant background to the richly carved mahogany Louis XIII bedstead and dresser. Here is also a luxurious couch, upon which is thrown an eider-down coverlet of pink silk, faced with a silk brocade; also easy-chairs and an old fashioned rocker. Upon the dresser, table and everywhere are ornaments of chaste and delicate workmanship, all helping to make a beautiful room. The upper floors are completely furnished throughout. The fourth floor front is occupied as a billiard room, light and spacious, like the interior, which is bright and cheerful, completing a delightful home.

narrow and pointed, the Yale window is broad, expansive and of uniform height, being 23 feet 2 inches wide, and 5 feet 2 inches high. In design, it possesses the same breadth and originality, as in size and form, and graphically represents in detail, the component parts of education, which forms the artist's appropriate subject. In the central foreground of the middle section, a cluster of lilies are growing, and upon either side are figures representing the two great foundations, science and religion. Science upon the left embraces two figures—Research and Intuition, the former an aged seer, gazing contemplatively at the skull which he is holding, while Intuition, a bright alert youth, points eagerly to the flowers before him. Upon the right, religion is formed by Reverence, a devout gray haired man in an attitude of prayer, seated beside the ardent young figure of Inspiration, who with head thrown back and eyes raised to heaven, seems grasping some divine gift. In the center back-ground stands the lovely figure of an angel, whose wide spread wings, shadow the quartette before her, and about whose halo are inscribed the words light, love, life. Upon all sides are grouped angelic figures, each bearing her name upon the circlet of light about the head. Immediately behind the representation of science, stand side by side Devotion, Labor, Truth, and slightly to the left are Analysis and Perception.



A SIDEBOARD, BY WILLIAM J. FISCHRL.

### THE YALE WINDOW.

BY B. L. LAMPREY.

During the late exhibition of the Architectural League at the Fifth Avenue Galleries, one of the most conspicuous positions was occupied by an immense colored cartoon. Many who paused before it, wondered what could be that wide, unframed stretch of card board, with its strange allegorical figures, and odd coloring, so totally different from anything else in the exhibit. Others passed with scarcely a glance of curiosity, ignorant of the fact that this crude, singular piece of work was the embryo of what is probably destined to be the finest stained-glass window in America. Those conversant with the art, and able to appreciate the magnitude of the conception and the promised beauty of the execution, viewed with sincere admiration this master-piece of Mr. Louis C. Tiffany, and felt that the fruition of his genius, would prove the crowning pride of Yale. Mr. S. B. Chittenden, of Brooklyn, has presented to the college, a new library building, an elegant structure, designed by Mr. J. C. Cady; and this princely gift, includes the window, for which Mr. Tiffany has prepared his beautiful cartoon. Adjoining the main workroom of the Tiffany Glass Company, a smaller room has been especially erected for the building of this window, and a corps of the finest glass workers will begin upon it at once.

Differing from the usual ecclesiastical window which is long,

Around the figures which compose religion, hover three exquisite spirits—Purity, Faith and Hope—while behind them, solitary and grand, stands Law. At the extreme left of the window, sits the glowing figure of a woman, representing Art, while above her hang a shadowy trio, Form, Color and Imagination. On the extreme right, Music sits, surrounded by her glorious quintette Rhythm, Melody, Harmony, Verse and Voice.

The force and strength of the material figures, combined with the grace and delicacy of the angelic; the gorgeously contrasting colors, blended into perfect harmony, form a whole, whose beauty it would be impossible to describe. If the finished window, fulfills the promise of the cartoon, not only Yale, but all Americans may feel pride in the possession of another work of art.

A SPECIALLY prepared cloth for polishing ornamental brass- scroll work may be made by dissolving 60 grains of Marseilles soap in 300 grains of water, and adding thereto 30 grains of tripoli. The mixture is colored red, by means of fuchsine, and the cloths well saturated in the mixture, and afterwards dried. In France cloths so prepared are readily procured, and are known under the name of "*serviette magique*."

THE DECORATOR AND FURNISHER sends out a January number that will be found invaluable in every household. This delightful periodical reflects great credit on the energy, taste and judgment of its editor.—*Boston Traveler* January 8.